

Universal Multiple-Octet Coded Character Set
International Organization for Standardization
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Международная организация по стандартизации

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1. Introduction. The Javanese script, or *aksara Jawa*, is used for writing the Javanese language, the native language of one of the peoples of Java, known locally as *basa Jawa*. It is a descendent of the ancient Brahmi script of India, and so has many similarities with modern scripts of South Asia and Southeast Asia which are also members of that family. The Javanese script is also used for writing Sanskrit, Jawa Kuna (a kind of Sanskritized Javanese), and transcriptions of Kawi (the Kawi script itself is not unified with Javanese), as well as the Sundanese language, also spoken on the island of Java, and the Sasak language, spoken on the island of Lombok. Javanese script was in current use in Java until about 1945; in 1928 Bahasa Indonesia was made the national language of Indonesia and its influence eclipsed that of other languages and their scripts. Traditional Javanese texts are written on palm leaves; books of these bound together are called *lontar*, a word which derives from *ron* ‘leaf’ and *tal* ‘palm’.

2.1. Consonant letters. Consonants have an inherent *-a* vowel sound. Consonants combine with following consonants in the usual Brahmic fashion: the inherent vowel is “killed” by the PANGKON, and the following consonant is subjoined or postfixed, often with a change in shape: $\text{𑄂 ndha} = \text{𑄂 NA} + \text{𑄂 PANGKON} + \text{𑄂 DA MAHAPRANA}$; $\text{𑄂 nda} = \text{𑄂 NNA} + \text{𑄂 PANGKON} + \text{𑄂 DDA}$; $\text{𑄂 mpa} = \text{𑄂 MA} + \text{𑄂 PANGKON} + \text{𑄂 PA}$. The table below shows the base consonants and their conjunct forms. The table gives nominal forms and subjoined forms for all letters. A number of the Sanskrit or Kawi consonants are rather poorly attested. For example, the letter CA MURDA 𑄂 (*cha*) is only found in non-initial position as 𑄂 and some members of the retroflex and dental series are often omitted in books about the script. Sundanese orthography does not use 𑄂 NYA in syllable-initial position; instead it uses 𑄂 nña ($\text{𑄂 NA} + \text{𑄂 PANGKON} + \text{𑄂 NYA}$; see Figure 14a). The letter 𑄂 KA SASAK is used in the Sasak language for *qa*. The letter 𑄂 NYA MURDA derives from original *jña* but is distinct from 𑄂 jña (which is $\text{𑄂 JA} + \text{𑄂 PANGKON} + \text{𑄂 NYA}$). The letter 𑄂 RA AGUNG (‘honorific ra’) was historically used by some writers as a replacement for 𑄂 RA when addressing or discussing royal persons.

NOTE: The vocalic letters *r*, *l*, and *l̄* are treated as consonant letters in Javanese; they are not independent vowels with dependent vowel equivalents, as in Balinese or Devanagari. A separately-encoded vocalic letter **r̄* does not exist, but is formed by adding 𑄂 TARUNG to PA

CEREK: 𑄆𑄫, 𑄆𑄫𑄓 (in Sundanese, 𑄆𑄫 TOLONG is used: 𑄆𑄫, 𑄆𑄫𑄓). Some orthographies do not use 𑄆 subjoined NGA LELET RASWADI, but instead use 𑄆 subjoined NGA LELET plus TARUNG (see the section on vowels below for more information on the use of TARUNG). In the table below, the abbreviation M means MURDA ‘head’; MP means MAHAPRANA ‘aspirate’; the abbreviations C for CEREK ‘close’, L for LELET ‘thick’, R for RASWADI ‘long’, S for SASAK ‘Sasak’, s for AGUNG ‘honorific’, are also used.

| | | | | | | | | | |
|--------|----|-----------|-----|----------|----|-----------|-----|---------|----|
| KA 𑄆𑄫 | 𑄆𑄫 | KAM 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | GA 𑄆𑄫 | 𑄆𑄫 | GAM 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | NGA 𑄆𑄫 | 𑄆𑄫 |
| CA 𑄆𑄫 | 𑄆𑄫 | CAM 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | JA 𑄆𑄫 | 𑄆𑄫 | JAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | NYA 𑄆𑄫 | 𑄆𑄫 |
| TTA 𑄆𑄫 | 𑄆𑄫 | TTAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | DDA 𑄆𑄫 | 𑄆𑄫 | DDAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | NA M 𑄆𑄫 | 𑄆𑄫 |
| TA 𑄆𑄫 | 𑄆𑄫 | TAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | DA 𑄆𑄫 | 𑄆𑄫 | DAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | NA 𑄆𑄫 | 𑄆𑄫 |
| PA 𑄆𑄫 | 𑄆𑄫 | PAM 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | BA 𑄆𑄫 | 𑄆𑄫 | BAM 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | MA 𑄆𑄫 | 𑄆𑄫 |
| YA 𑄆𑄫 | 𑄆𑄫 | RA 𑄆𑄫 | 𑄆𑄫 | LA 𑄆𑄫 | 𑄆𑄫 | WA 𑄆𑄫 | 𑄆𑄫 | | |
| SAM 𑄆𑄫 | 𑄆𑄫 | SAMP 𑄆𑄫𑄓 | 𑄆𑄫𑄓 | SA 𑄆𑄫 | 𑄆𑄫 | HA 𑄆𑄫 | 𑄆𑄫 | | |
| PAC 𑄆𑄫 | 𑄆𑄫 | NGAL 𑄆𑄫 | 𑄆𑄫 | NGALR 𑄆𑄫 | 𑄆𑄫 | | | | |
| KAS 𑄆𑄫 | 𑄆𑄫 | NYAM 𑄆𑄫 | 𑄆𑄫 | RAA 𑄆𑄫 | 𑄆𑄫 | | | | |

2.2. Independent vowel letters are used as in other Brahmic scripts, with a few differences. In Kawi orthography, 𑄆 I KAWI and 𑄆 I are used for *i* and *ī* respectively, but in modern Javanese 𑄆 I and 𑄆 II are used for these. Again, 𑄆 TARUNG is used to compose 𑄆 *ā*, 𑄆 *ū*, and 𑄆 *au*. The independent vowel sign 𑄆A can bear any of the vowel diacritics.

| | | | | | |
|-------------|-------------|-------------------|-------------------------|---------------|---------------|
| <i>a</i> 𑄆A | <i>ā</i> 𑄆A | <i>i</i> Kawi 𑄆 I | <i>ī</i> / <i>i</i> 𑄆 I | <i>ī</i> 𑄆 II | |
| <i>u</i> 𑄆U | <i>ū</i> 𑄆U | <i>e</i> 𑄆E | <i>ai</i> 𑄆AI | <i>o</i> 𑄆O | <i>au</i> 𑄆AU |

2.3. Dependent vowel signs are used in a manner similar to that employed in the Myanmar script. The last two in the table below are found in Sundanese. Those vowels which contain multiple parts are encoded with multiple characters, so *keu* is 𑄆 KA + 𑄆 PEPET + 𑄆 TARUNG; *ko* is 𑄆 KA + 𑄆 TALING + 𑄆 TARUNG; *kau* is 𑄆 KA + 𑄆 DIRGA MURE + 𑄆 TARUNG; Sundanese *keu* is 𑄆 KA + 𑄆 PEPET + 𑄆 TOLONG:

| | | | | | |
|---------------|---------------|---------------|----------------|---------------|----------------|
| <i>ka</i> 𑄆KA | <i>kā</i> 𑄆KA | <i>kē</i> 𑄆KA | <i>keu</i> 𑄆KA | <i>ki</i> 𑄆KA | <i>kī</i> 𑄆KA |
| <i>ku</i> 𑄆KU | <i>kū</i> 𑄆KU | <i>ke</i> 𑄆KA | <i>kai</i> 𑄆KA | <i>ko</i> 𑄆KA | <i>kau</i> 𑄆KA |
| | | | <i>keu</i> 𑄆KA | <i>ko</i> 𑄆KA | |

NOTE 1: The correct string for 𑄆 *keu*, for instance, is 𑄆 KA + 𑄆 PEPET + 𑄆 TARUNG. The string 𑄆 KA + 𑄆 TARUNG + 𑄆 PEPET would be equivalent to this, although the character properties should be specified to prefer the former string over the latter. We propose to work with the UTC to specify this appropriately and correctly in the character properties, as their expertise in character properties is greater than ours.

NOTE 2: The Javanese encoding differs here from that for Balinese. The Balinese encoding maintained the composite model common to the major Indic scripts. This was done because the Balinese user community favoured an encoding model which respected the traditional Sanskrit phonetic analysis. For the Javanese users, on the other hand, one-to-one Sanskrit transliteration is not an important consideration; rather, the Javanese user community favoured an encoding model which was easier to implement and more logical in terms of glyph treatment. The Javanese and Balinese languages are quite different and there is no particular user requirement for one-to-one transliteration between them.

2.4. Consonant signs. The characters 𑀓 PANYANGGA, 𑀔 CECAK, and 𑀕 WIGNYAN are analogues to Devanagari CANDRABINDU, ANUSVARA, and VISARGA and behave in much the same way. Two medial consonant signs are used, 𑀖 PENGKAL and 𑀗 CAKRA, representing -y- and -r- respectively. They contrast with subjoined letters as 𑀘ya and 𑀙ra, which may belong to the following word, while PENGKAL and CAKRA are used in ordinary consonant clusters. The choice may also be a matter of *spelling*: the Arabic word *aqrab* ‘nearer’, for instance may be written 𑀓𑀔𑀕𑀖𑀗 *ak-rab* but is usually written 𑀓𑀔𑀕𑀖𑀗 *a-krab*.

2.5. Syllable-final -r. Javanese is similar to Balinese in the behaviour of final -r. The inherited Kawi form of the script used the 𑀚 LAYAR or *repha* character in the same way as many Brahmic scripts do: it formed the first element of a syllable, so *dharma* was written 𑀚𑀛𑀜, DA-MAHAPRANA + RA + PANGKON + MA, *dha-rma*. Because many syllables end in -r in the Javanese language, this written form was reanalyzed and so that word would be pronounced *dhamar*. In Javanese orthography, *dharma* is written 𑀚𑀛𑀜 and encoded DA-MAHAPRANA + LAYAR + MA, *dhar-ma*. The sequence DA-MAHAPRANA + RA + PANGKON + MA would yield *𑀚𑀛𑀜. (Compare Kawi 𑀚𑀛𑀜 *dir-ya* ‘appear’ and 𑀚𑀛𑀜 *di-rya* ‘visible’.) In searching operations, LAYAR should be equivalent to RA, so that word-forms like 𑀚𑀛𑀜 *dahar* ‘eat’ and 𑀚𑀛𑀜 *dahara* ‘eaten’ will be found together. (The same applies to 𑀕 WIGNYAN, which should be equivalent to HA, so that word forms like 𑀕𑀛𑀜 *gabah* ‘grain of rice’ and 𑀕𑀛𑀜 *gabahe* ‘that grain of rice’ will be found together.)

3. Rendering. There are many conjunct forms in Javanese, though most are fairly regular and easy to identify. Subjoined consonants and vowel signs below usually interact. For example, the vowel signs [u] and [u:] take different forms when combined with subscripted consonant clusters. The upper limit of consonant clusters is three, the last of which can be -ya, -wa, or -ra.

| | | | | | |
|----------------|-----------------|-------------------|--------------------|------------------|-------------------|
| <i>ku</i> 𑀓𑀔 | <i>kū</i> 𑀓𑀔𑀕 | <i>kyu</i> 𑀓𑀔𑀕𑀖 | <i>kyū</i> 𑀓𑀔𑀕𑀖𑀗 | <i>kwu</i> 𑀓𑀔𑀕𑀖 | <i>kwū</i> 𑀓𑀔𑀕𑀖𑀗 |
| <i>kru</i> 𑀓𑀔𑀕 | <i>krū</i> 𑀓𑀔𑀕𑀖 | <i>kryu</i> 𑀓𑀔𑀕𑀖𑀗 | <i>kryū</i> 𑀓𑀔𑀕𑀖𑀗𑀘 | <i>skru</i> 𑀓𑀔𑀕𑀖 | <i>skrū</i> 𑀓𑀔𑀕𑀖𑀗 |

A number of base letters are augmented with 𑀔 CECAK TELU to represent foreign sounds. Some of these are well-attested.

| | | | | |
|----------------|-----------------|-----------------|------------------|--------------------|
| <i>xa</i> 𑀓𑀔𑀕𑀖 | <i>ya</i> 𑀓𑀔𑀕𑀖𑀗 | <i>za</i> 𑀓𑀔𑀕𑀖𑀗 | <i>dza</i> 𑀓𑀔𑀕𑀖𑀗 | <i>fa/va</i> 𑀓𑀔𑀕𑀖𑀗 |
| <i>fa</i> 𑀓𑀔𑀕𑀖 | <i>'a</i> 𑀓𑀔𑀕𑀖 | <i>ša</i> 𑀓𑀔𑀕𑀖 | <i>ha</i> 𑀓𑀔𑀕𑀖 | |

These represent Arabic خ, ذ, ف/ف, ز, غ (or غ), ش, and ح respectively. In rendering, the dots of these letters appear above the top character, which can cause some ambiguity in reading; 𑀓𑀔𑀕𑀖 is most likely to be *kza* KA + PANGKON + JA + CECAK-TELU, but could be read *xja* KA + CECAK-TELU + PANGKON +

The other order is based on the standard Sanskrit ordering. Note that 𑀓𑀭 RA AGUNG interfiles with 𑀓 RA.

𑀓𑀭 *a* > 𑀓𑀭 *ā* > 𑀓𑀭 *ǣ* > 𑀓𑀭 *ō* > 𑀓𑀭 *eu* > 𑀓𑀭 *i* > 𑀓𑀭 *i* > 𑀓𑀭 *ī* > 𑀓𑀭 *u* > 𑀓𑀭 *ū* >
 𑀓𑀭 *rĕ* > 𑀓𑀭 *rō* > 𑀓𑀭 *lĕ* > 𑀓𑀭 *lō* > 𑀓𑀭 *e* > 𑀓𑀭 *ai* > 𑀓𑀭 *o* > 𑀓𑀭 *ō* > 𑀓𑀭 *au* >
 𑀓𑀭 *ka* > 𑀓𑀭 *xa* > 𑀓𑀭 *qa* > 𑀓𑀭 *kha* > 𑀓𑀭 *ga* > 𑀓𑀭 *ya* > 𑀓𑀭 *gha* > 𑀓𑀭 *na* > 𑀓𑀭 *'a* >
 𑀓𑀭 *ca* > 𑀓𑀭 *cha* > 𑀓𑀭 *ja* > 𑀓𑀭 *za* > 𑀓𑀭 *jña* > 𑀓𑀭 *jha* > 𑀓𑀭 *ña* >
 𑀓𑀭 *ṭa* > 𑀓𑀭 *ṭha* > 𑀓𑀭 *ḍa* > 𑀓𑀭 *ḍha* > 𑀓𑀭 *ṇa* >
 𑀓𑀭 *ta* > 𑀓𑀭 *tha* > 𑀓𑀭 *da* > 𑀓𑀭 *dza* > 𑀓𑀭 *dha* > 𑀓𑀭 *na* >
 𑀓𑀭 *pa* > 𑀓𑀭 *fa* > 𑀓𑀭 *pha* > 𑀓𑀭 *ba* > 𑀓𑀭 *bha* > 𑀓𑀭 *ma* >
 𑀓𑀭 *ya* > 𑀓𑀭 *ra* >> 𑀓𑀭 *ṛa* > 𑀓𑀭 *la* > 𑀓𑀭 *wa* >
 𑀓𑀭 *śa* > 𑀓𑀭 *ṣa* > 𑀓𑀭 *sa* > 𑀓𑀭 *ha* > 𑀓𑀭 *ḥa* >
 𑀓𑀭 *-ā* > 𑀓𑀭 *-ĕ* > 𑀓𑀭 *-ō* > 𑀓𑀭 *-eu* > 𑀓𑀭 *i* > 𑀓𑀭 *ī* > 𑀓𑀭 *u* > 𑀓𑀭 *ū* >
 𑀓𑀭 *-rĕ* > 𑀓𑀭 *-rō* > 𑀓𑀭 *e* > 𑀓𑀭 *ai* > 𑀓𑀭 *o* > 𑀓𑀭 *ō* > 𑀓𑀭 *au* >

7. Linebreaking. Opportunities for linebreaking occur after any full orthographic syllable. Hyphens are not used. We propose to work with the UTC to specify this appropriately and correctly, as their expertise in character properties is greater than ours. The general syllabic pattern is ((C(N)F)C(N)((R)Y)(V(V))(Z) where C is a LETTER, N is CECAK TELU, F is VIRAMA, R is CAKRA, Y is PENGKAL, V is a VOWEL SIGN, Z is PANYANGGA or CECAK or LAYAR or WIGNYAN.

NOTE: In some printed texts, an epenthetic spacing 𑀓𑀭 TALING is placed at the end of a line when the next line begins with 𑀓𑀭 TALING (*e*) or 𑀓𑀭 TALING TARUNG (*o*), which is vaguely reminiscent of a specialized hyphenation (or of quire marking). This practice—which is similar to the German *Zucker* > *Zuk-ker* hyphenation problem—would be nearly impossible to implement in a free-flowing text environment such as a web page or a word-processing document, and the user community has agreed that they have no expectations that software would support this practice. Typographers wishing to duplicate a printed page could manually insert NBSP or NNBS before TALING at the end of a line, but this would not be orthographically correct.

8. Unicode Character Properties

A980; JAVANESE SIGN PANYANGGA; Mn; 0; NSM; ; ; ; ; N; ; ardhacandra; ; ;
 A981; JAVANESE SIGN CECAK; Mn; 0; NSM; ; ; ; ; N; ; anusvara; ; ;
 A982; JAVANESE SIGN LAYAR; Mn; 0; L; ; ; ; ; N; ; repha; ; ;
 A983; JAVANESE SIGN WIGNYAN; Mc; 0; L; ; ; ; ; N; ; visarga; ; ;
 A984; JAVANESE LETTER A; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A985; JAVANESE LETTER I KAWI; Lo; 0; L; ; ; ; ; N; ; i; ; ; ;
 A986; JAVANESE LETTER I; Lo; 0; L; ; ; ; ; N; ; Kawi ii or i; ; ; ;
 A987; JAVANESE LETTER II; Lo; 0; L; ; ; ; ; N; ; ii; ; ; ;
 A988; JAVANESE LETTER U; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A989; JAVANESE LETTER PA CEREK; Lo; 0; L; ; ; ; ; N; ; vocalic r; ; ; ;
 A98A; JAVANESE LETTER NGA LELET; Lo; 0; L; ; ; ; ; N; ; vocalic l; ; ; ;
 A98B; JAVANESE LETTER NGA LELET RASWADI; Lo; 0; L; ; ; ; ; N; ; vocalic ll; ; ; ;
 A98C; JAVANESE LETTER E; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A98D; JAVANESE LETTER AI; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A98E; JAVANESE LETTER O; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A98F; JAVANESE LETTER KA; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A990; JAVANESE LETTER KA SASAK; Lo; 0; L; ; ; ; ; N; ; qa; ; ; ;
 A991; JAVANESE LETTER KA MURDA; Lo; 0; L; ; ; ; ; N; ; kha; ; ; ;
 A992; JAVANESE LETTER GA; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A993; JAVANESE LETTER GA MURDA; Lo; 0; L; ; ; ; ; N; ; gha; ; ; ;
 A994; JAVANESE LETTER NGA; Lo; 0; L; ; ; ; ; N; ; ; ; ;
 A995; JAVANESE LETTER CA; Lo; 0; L; ; ; ; ; N; ; ; ; ;

A996; JAVANESE LETTER CA MURDA;Lo;0;L;;;;;N;cha;;;

A997; JAVANESE LETTER JA;Lo;0;L;;;;;N;;;;;

A998; JAVANESE LETTER NYA MURDA;Lo;0;L;;;;;N;jnya;;;

A999; JAVANESE LETTER JA MAHAPRANA;Lo;0;L;;;;;N;jha;;;

A99A; JAVANESE LETTER NYA;Lo;0;L;;;;;N;;;;;

A99B; JAVANESE LETTER TTA;Lo;0;L;;;;;N;;;;;

A99C; JAVANESE LETTER TTA MAHAPRANA;Lo;0;L;;;;;N;ttha;;;

A99D; JAVANESE LETTER DDA;Lo;0;L;;;;;N;;;;;

A99E; JAVANESE LETTER DDA MAHAPRANA;Lo;0;L;;;;;N;ddha;;;

A99F; JAVANESE LETTER NA MURDA;Lo;0;L;;;;;N;nna;;;

A9A0; JAVANESE LETTER TA;Lo;0;L;;;;;N;;;;;

A9A1; JAVANESE LETTER TA MURDA;Lo;0;L;;;;;N;tha;;;

A9A2; JAVANESE LETTER DA;Lo;0;L;;;;;N;;;;;

A9A3; JAVANESE LETTER DA MAHAPRANA;Lo;0;L;;;;;N;dha;;;

A9A4; JAVANESE LETTER NA;Lo;0;L;;;;;N;;;;;

A9A5; JAVANESE LETTER PA;Lo;0;L;;;;;N;;;;;

A9A6; JAVANESE LETTER PA MURDA;Lo;0;L;;;;;N;pha;;;

A9A7; JAVANESE LETTER BA;Lo;0;L;;;;;N;;;;;

A9A8; JAVANESE LETTER BA MURDA;Lo;0;L;;;;;N;bha;;;

A9A9; JAVANESE LETTER MA;Lo;0;L;;;;;N;;;;;

A9AA; JAVANESE LETTER YA;Lo;0;L;;;;;N;;;;;

A9AB; JAVANESE LETTER RA;Lo;0;L;;;;;N;;;;;

A9AC; JAVANESE LETTER RA AGUNG;Lo;0;L;;;;;N;;;;;

A9AD; JAVANESE LETTER LA;Lo;0;L;;;;;N;;;;;

A9AE; JAVANESE LETTER WA;Lo;0;L;;;;;N;;;;;

A9AF; JAVANESE LETTER SA MURDA;Lo;0;L;;;;;N;sha;;;

A9B0; JAVANESE LETTER SA MAHAPRANA;Lo;0;L;;;;;N;ssa;;;

A9B1; JAVANESE LETTER SA;Lo;0;L;;;;;N;;;;;

A9B2; JAVANESE LETTER HA;Lo;0;L;;;;;N;;;;;

A9B3; JAVANESE SIGN CECAK TELU;Mn;7;NSM;;;;;N;nukta;;;

A9B4; JAVANESE VOWEL SIGN TARUNG;Mc;0;L;;;;;N;aa;;;

A9B5; JAVANESE VOWEL SIGN TOLONG;Mc;0;L;;;;;N;o;;;

A9B6; JAVANESE VOWEL SIGN WULU;Mn;0;L;;;;;N;i;;;

A9B7; JAVANESE VOWEL SIGN WULU MELIK;Mn;0;L;;;;;N;ii;;;

A9B8; JAVANESE VOWEL SIGN SUKU;Mn;0;NSM;;;;;N;u;;;

A9B9; JAVANESE VOWEL SIGN SUKU MENDUT;Mn;0;NSM;;;;;N;uu;;;

A9BA; JAVANESE VOWEL SIGN TALING;Mc;0;NSM;;;;;N;e;;;

A9BB; JAVANESE VOWEL SIGN DIRGA MURE;Mc;0;NSM;;;;;N;ai;;;

A9BC; JAVANESE VOWEL SIGN PEPET;Mn;0;L;;;;;N;ae;;;

A9BD; JAVANESE VOWEL SIGN KERET;Mn;0;NSM;;;;;N;re;;;

A9BE; JAVANESE CONSONANT SIGN PENGKAL;Mn;0;NSM;;;;;N;medial ya;;;

A9BF; JAVANESE CONSONANT SIGN CAKRA;Mn;0;NSM;;;;;N;medial ra;;;

A9C0; JAVANESE PANGKON;Mc;9;NSM;;;;;N;;;;;

A9C1; JAVANESE LEFT RERENGGAN;Po;0;L;;;;;N;;;;;

A9C2; JAVANESE RIGHT RERENGGAN;Po;0;L;;;;;N;;;;;

A9C3; JAVANESE PADA ANDAP;Po;0;L;;;;;N;;;;;

A9C4; JAVANESE PADA MADYA;Po;0;L;;;;;N;;;;;

A9C5; JAVANESE PADA LUHUR;Po;0;L;;;;;N;;;;;

A9C6; JAVANESE PADA WINDU;Po;0;L;;;;;N;;;;;

A9C7; JAVANESE PADA PANGKAT;Po;0;L;;;;;N;;;;;

A9C8; JAVANESE PADA LINGSA;Po;0;L;;;;;N;danda;;;

A9C9; JAVANESE PADA LUNGSU;Po;0;L;;;;;N;double danda;;;

A9CA; JAVANESE PADA ADEG;Po;0;L;;;;;N;;;;;

A9CB; JAVANESE PADA ADEG-ADEG;Po;0;L;;;;;N;;;;;

A9CC; JAVANESE PADA PISELEH;Po;0;L;;;;;N;;;;;

A9CD; JAVANESE TURNED PADA PISELEH;Po;0;L;;;;;N;;;;;

A9CF; JAVANESE PADA PANGRANGKEP;Po;0;L;;;;;N;;;;;

A9D0; JAVANESE DIGIT ZERO;Nd;0;L;0;0;0;N;;;;;

A9D1; JAVANESE DIGIT ONE;Nd;0;L;1;1;1;N;;;;;

A9D2; JAVANESE DIGIT TWO;Nd;0;L;2;2;2;N;;;;;

A9D3; JAVANESE DIGIT THREE;Nd;0;L;3;3;3;N;;;;;

A9D4; JAVANESE DIGIT FOUR;Nd;0;L;4;4;4;N;;;;;

A9D5; JAVANESE DIGIT FIVE;Nd;0;L;5;5;5;N;;;;;

A9D6; JAVANESE DIGIT SIX;Nd;0;L;6;6;6;N;;;;;

A9D7; JAVANESE DIGIT SEVEN;Nd;0;L;7;7;7;N;;;;;

A9D8; JAVANESE DIGIT EIGHT;Nd;0;L;8;8;8;N;;;;;

A9D9; JAVANESE DIGIT NINE;Nd;0;L;9;9;9;N;;;;;

A9DE; JAVANESE PADA TIRTA TUMETES;Po;0;L;;;;;N;;;;;

A9DF; JAVANESE PADA ISEN-ISEN;Po;0;L;;;;;N;;;;;

9. Bibliography

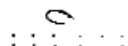


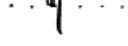
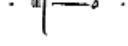
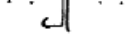

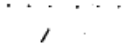
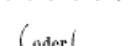



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





Vocal- und Lesenzeichen

Sandangan genannt.

| Figur | Name | Laut oder Bedeutung |
|---|----------------------|---|
|  | Pēpēt | ě |
|  | Ulu oder Wulu | i |
|  | Suku | u |
|  | Taling | e |
|  | Taling-Tarung | o |
|  | Paten oder Pankon | (benimmt einem Buchstaben den Vokallaut) |
|  | Sagnjan oder Wignjan | h (steht am Ende einer Sylbe) |
|  | Tjētja | ng (am Ende einer Sylbe) |
|  | Lajar | r (am Ende einer Sylbe) |
|  | Tjākra | r (zwischen einem Mitlauter und dem folgenden Laut) |
|  | Kērēt | rě (nach einem Mitlauter) |
|  | Pīnkal | j (nach einem Mitlauter) |

Podos oder Padas.

Unter dieser Benennung hat die Javanische Schrift folgende Zeichen:

| | |
|--|--|
| <p> <i>Podo tuhur.</i> Mit diesem Zeichen beginnt der Höhere seinen Brief an den Niedern.</p> <p> <i>Podo madya.</i> wird auf dieselbe Weise zu Anfang eines Briefes gebraucht bei Personen von gleichem Range.</p> <p> <i>Podo andap.</i> gebraucht der Niedere zu Anfang seines Briefes an den Höhern.</p> <p> <i>Podo-bab,</i> zu Anfang eines neuen Abschnittes, eines Satzes.</p> <p> <i>Podo-lingso,</i> das gewöhnliche Interpunktionszeichen, steht am Ende eines Satzes oder hinter für sich bestehenden Wörtern; in Gedichten oder Gesängen zu Ende der Verse als Trennungszeichen, da die Javanen ihre Verse hintereinander schreiben wie die Prosa. Am Schlusse eines Abschnittes wird es verdoppelt.</p> | <p> <i>Podo andagging tjelatu,</i> auch <i>dirgo muraras</i> genannt, steht zuweilen statt des <i>Podo-lingso</i>; am meisten wird es gebraucht bei Zahlen, um diese von den vorhergehenden oder nachfolgenden Wörtern zu trennen.</p> <p> <i>Ulu munda.</i> Ist der Vokal in der letzten Sylbe von einem Wort ein <i>Ulu</i>, so hat dieses Lautzeichen in der Mitte ein <i>Tjetja</i>.</p> <p> <i>Suku mendul.</i> Ist der Vokal in der letzten Sylbe ein <i>Suku</i>, so hat dasselbe diese Gestalt.</p> <p> <i>Dirgo mure</i> heisst das Zeichen über dem <i>Taling</i> oder <i>Taling-Tarung</i>, wenn dieser Vokal in der letzten Sylbe steht.</p> <p> <i>Podo watjan anlegenno.</i> Unter dieser Benennung wird das <i>Tarung</i> auch als Trennungszeichen gebraucht.</p> <p> <i>Piseleh ing tembang gede,</i> bei Gedichten ein Abtheilungszeichen.</p> |
|--|--|

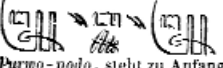
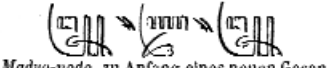
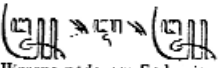

| | | |
|---|---|---|
| <p> <i>Purwa-podo,</i> steht zu Anfang eines Gedichts.</p> | <p> <i>Madya-podo,</i> zu Anfang eines neuen Gesanges, wenn die Melodie und deshalb auch das Versmaass verwechselt werden.</p> | <p> <i>Wasano-podo,</i> am Ende eines Gedichts.</p> |
|---|---|---|

Figure 1b. Discussion of the Javanese alphabet from Ballhorn 1864. The basic dependent vowels and consonant signs are shown, along with a description of punctuation characters. *Purwa pada* is shown with  *bcha* (cf. Figure 12).

JAVANISCH

| Gew. Zeichen | Ligaturzeichen | Umschrift | Name | Zeichen | Umschrift | Bemerkungen | Zeichen | Umschrift | | | | | | | | | | | | | | | | | | | | | | |
|--------------------------|----------------|-----------|--|---------|-----------|--|------------------------------------|-----------|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| ا | ا | hā | Vokal- und Leszeichen (Saṅḡangan) | | | Alleinstehende Vokale | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | nā | | | | ا | ا | ا | ا | ا | | | | | | | | | | | | | | | | | | | | |
| ا | ا | tjā | Pēpēt | ا | ě | | ا | a | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | rā | Wulu | ا | i | | ا | i | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | kā | Suku | ا | u | | ا | u | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | dā | Taling | ا | e | | ا | e | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | tā | Taling-Tarung | ا | o | | ا | o | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | sā | Patēn oder Pangkon | ا | | { nimmt einen Buchstaben den Vokallaut am Ende einer Silbe | Zeichen für arabische Laute | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | wā | Wigñan | ا | h | | ا | h | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | pā | Tjētjak | ا | ng | am Ende einer Silbe | ا | k | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | dā | Layar | ا | r | am Ende einer Silbe | ا | ð | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | yā | Tjākrā | ا | r | zwischen einem Mitlaut und dem folgenden Laut | ا | j | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | njā | Kērēt | ا | rě | nach einem Mitlaut | ا | s | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | mā | Pingkal | ا | yā | nach einem Mitlaut | ا | g | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | gā | | | | | ا | p | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | bā | | | | | ا | ng | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | tā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | ngā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | rě | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | lě | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Anfangsbuchstaben | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Nā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Tjā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Kā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Tā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Sā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Pā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Njā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Gā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ا | ا | Bā | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | <p>Allgemeines. Die javanische Sprache, die von der Bevölkerung Mittel- und Ostjawas gesprochen wird, d. h. von etwa 18 Millionen Menschen, ist ein Zweig des malaiisch-polynesischen Sprachstammes und eine Tochter der altjavanischen oder Kawisprache. Das Javanische enthält eine beträchtliche Menge Lehnwörter aus dem Sanskrit, ohne daß der grammatische Bau dadurch gestört wird. Die javanische Schrift hat sich regelmäßig aus der alten Kawischrift entwickelt, welche ihrerseits auf ein südindisches Alphabet zurückgeht. Die Schrift läuft von links nach rechts in drei Reihen, wobei die gewöhnlichen Zeichen die mittlere, die Ligaturzeichen die untere und einige Vokal- und Leszeichen die obere Reihe bilden, wie dies oben durch punktierte Linien angedeutet ist. Um dem Konsonanten den Vokallaut zu nehmen, werden in manchen Fällen statt des Zeichens Patēn die Ligaturzeichen angewendet.</p> <p>Ziffern.</p> <table style="width: 100%; text-align: center;"> <tr> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> <td>ا</td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> <td>9</td> <td>0</td> <td>0</td> </tr> </table> <p>Interpunktion.</p> <p>: Komma \ halbe Pause \ ganze Pause Abschnitt</p> <p>Literatur. Bohatta, Lehrbuch der Javanischen Sprache, Wien o. J. (Die Kunst der Polyglottie, herausgegeben von A. Hartlebens Verlag).</p> | | | | | | ا | ا | ا | ا | ا | ا | ا | ا | ا | ا | ا | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 | 0 |
| ا | ا | ا | ا | ا | ا | ا | ا | ا | ا | ا | | | | | | | | | | | | | | | | | | | | |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 0 | 0 | | | | | | | | | | | | | | | | | | | | |

Figure 2a. Discussion of the Javanese alphabet from the Reichsdruckerei 1924. The basic alphabet of consonants and independent vowels is shown along with most of their subjoined forms, as are the basic dependent vowels and consonant signs, along with a description of punctuation characters. Digits are also shown, as are letters extended with CECAK TELU.

〈表 2〉 カウイ文字表

〈母音字〉

𑀓 a 𑀔 ā 𑀕 (eig. 𑀕) i 𑀖 ī
 𑀗 u 𑀘 ū 𑀙 r (rè) 𑀚 r̄ (rō)
 𑀛 l (lè) 𑀜 l (lō) 𑀝 e 𑀞 ai 𑀟 o.

〈子音字〉

𑀠 ka 𑀡 kha 𑀢 ga 𑀣 gha 𑀤 na
 𑀥 ca 𑀦 cha 𑀧 ja 𑀨 jha 𑀩 na
 𑀪 ta 𑀫 da 𑀬 na
 𑀭 la 𑀮 tha 𑀯 da 𑀰 dha 𑀱 na
 𑀲 pa 𑀳 pha 𑀴 ba 𑀵 bha 𑀶 ma
 𑀷 ya 𑀸 ra 𑀹 la 𑀺 wa
 𑀻 ca 𑀼 sa 𑀽 sa 𑀾 ha

Figure 3. The Javanese alphabet as used for Kawi, from Kôno et al. 2001.

No base-letter for CA MURDA, TTA MAHAPRANA, or DDA MAHAPRANA is shown, and the same glyph is used for DDA and DA MAHAPRANA.

Fremde Buchstaben.

| Haksâra | | Entsprechendes Zeichen der Sprache, der es entlehnt ist (Arabisch, resp. Malayisch) | Transcription und Aussprache |
|---------|---|---|------------------------------|
| 𑀠 | 𑀠 | ح (arabisch) | h |
| 𑀡 | 𑀡 | ك (arabisch) | k |
| 𑀢 | 𑀢 | د (arabisch) | d |
| 𑀣 | 𑀣 | ز (arabisch) | j |
| 𑀤 | 𑀤 | ش (arabisch) | s |
| 𑀥 | 𑀥 | س (arabisch) | š |
| 𑀦 | 𑀦 | پ (arabisch) | p |
| 𑀧 | 𑀧 | ڠ (malayisch) | ng |

Figure 4. Extended Javanese letters for foreign sounds, from Bohatta 1892.

III. (𑀠) 𑀡 𑀢 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫 𑀬 𑀭 𑀮 𑀯 𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽 𑀾

1. (𑀠) 𑀡 𑀢 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫 𑀬 𑀭 𑀮 𑀯 𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽 𑀾

𑀠 𑀡 𑀢 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫 𑀬 𑀭 𑀮 𑀯 𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽 𑀾

1. (𑀠) 𑀡 𑀢 𑀣 𑀤 𑀥 𑀦 𑀧 𑀨 𑀩 𑀪 𑀫 𑀬 𑀭 𑀮 𑀯 𑀰 𑀱 𑀲 𑀳 𑀴 𑀵 𑀶 𑀷 𑀸 𑀹 𑀺 𑀻 𑀼 𑀽 𑀾

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Figure 5. In the title, the characters PADA LUHUR and PADA LUNGSI are used, flanking the word *pucung* ‘song’. The PADA ANDAP is shown beginning the poem, and the ADEG-ADEG is shown at the beginning of the main section. In the last line generic parentheses are shown, indicating their correct size and placement in Javanese text.

de = ᮊᮞ᮪, te = ᮊᮞ᮪ᮒ, se = ᮊᮞ᮪ᮓ, we = ᮊᮞ᮪ᮔ, le = ᮊᮞ᮪ᮕ
 pe = ᮊᮞ᮪ᮖ, je = ᮊᮞ᮪ᮗ, ye = ᮊᮞ᮪ᮘ, nye = ᮊᮞ᮪ᮙ, me = ᮊᮞ᮪ᮚ
 ge = ᮊᮞ᮪ᮛ, be = ᮊᮞ᮪ᮜ, nge = ᮊᮞ᮪ᮝ
 2. Panolong : boga sora o sarta ngarobah sora aksara ngalagénna
 nya eta : ᮊ = o.
 ho = ᮊᮞ᮪ᮞ, no = ᮊᮞ᮪ᮟ, co = ᮊᮞ᮪ᮠ, ro = ᮊᮞ᮪ᮡ, ko = ᮊᮞ᮪ᮢ
 do = ᮊᮞ᮪ᮣ, to = ᮊᮞ᮪ᮤ, so = ᮊᮞ᮪ᮥ, wo = ᮊᮞ᮪ᮦ, lo = ᮊᮞ᮪ᮧ
 Po = ᮊᮞ᮪ᮨ, Jo = ᮊᮞ᮪ᮩ, Yo = ᮊᮞ᮪᮪, nyo = ᮊᮞ᮪᮫
 mo = ᮊᮞ᮪ᮬ, go = ᮊᮞ᮪ᮭ, bo = ᮊᮞ᮪ᮮ, ngo = ᮊᮞ᮪ᮯ
 3. Pangwisad : boga sora h (desah),
 contona : ᮊ = h.
 hah = ᮊᮞ᮪ᮒ, nah = ᮊᮞ᮪ᮓ, cah = ᮊᮞ᮪ᮔ, rah = ᮊᮞ᮪ᮕ
 kah = ᮊᮞ᮪ᮖ, dah = ᮊᮞ᮪ᮗ, tah = ᮊᮞ᮪ᮘ, sah = ᮊᮞ᮪ᮙ
 wah = ᮊᮞ᮪ᮚ, lah = ᮊᮞ᮪ᮛ, pah = ᮊᮞ᮪ᮜ, jah = ᮊᮞ᮪ᮝ
 yah = ᮊᮞ᮪ᮞ, nyah = ᮊᮞ᮪ᮟ, mah = ᮊᮞ᮪ᮠ, gah = ᮊᮞ᮪ᮡ
 bah = ᮊᮞ᮪ᮢ, ngah = ᮊᮞ᮪ᮣ
 4. Pamach : teu boga sora naon naon, fungsina maehkeun aksara
 saheula-eunana,
 contona : ᮊᮞ᮪ᮛᮒ = sak.

hak = ᮊᮞ᮪ᮕᮒ, nanas = ᮊᮞ᮪ᮕᮓᮒ, cacak = ᮊᮞ᮪ᮕᮔᮒ
 arak = ᮊᮞ᮪ᮕᮕᮒ, rakyat = ᮊᮞ᮪ᮕᮖᮒ
 kakap = ᮊᮞ᮪ᮕᮗᮒ, dakwa = ᮊᮞ᮪ᮕᮘᮒ, takwa = ᮊᮞ᮪ᮕᮙᮒ
 satwa = ᮊᮞ᮪ᮕᮚᮒ, waktu = ᮊᮞ᮪ᮕᮛᮒ
 lambat = ᮊᮞ᮪ᮕᮜᮒ, paksa = ᮊᮞ᮪ᮕᮝᮒ
 jaksa = ᮊᮞ᮪ᮕᮞᮒ, yaksa = ᮊᮞ᮪ᮕᮟᮒ
 nyakai = ᮊᮞ᮪ᮕᮠᮒ, maksud = ᮊᮞ᮪ᮕᮡᮒ
 gambar = ᮊᮞ᮪ᮕᮢᮒ, bantal = ᮊᮞ᮪ᮕᮣᮒ
 ngambang = ᮊᮞ᮪ᮕᮤᮒ

Tanda baca nu kombinasi/dikombinasikeun antara panolong jeung
 pamépét, disebutna paneuhung, boga sora eu.
 contona : ᮊ = eu.
 heu = ᮊᮞ᮪ᮒ, neu = ᮊᮞ᮪ᮓ, ceu = ᮊᮞ᮪ᮔ, reu = ᮊᮞ᮪ᮕ
 keu = ᮊᮞ᮪ᮖ, deu = ᮊᮞ᮪ᮗ, teu = ᮊᮞ᮪ᮘ, seu = ᮊᮞ᮪ᮙ
 weu = ᮊᮞ᮪ᮚ, leu = ᮊᮞ᮪ᮛ, peu = ᮊᮞ᮪ᮜ, jeu = ᮊᮞ᮪ᮝ
 yeu = ᮊᮞ᮪ᮞ, nyeu = ᮊᮞ᮪ᮟ, meu = ᮊᮞ᮪ᮠ, geu = ᮊᮞ᮪ᮡ
 heu = ᮊᮞ᮪ᮢ, ngeu = ᮊᮞ᮪ᮣ

Figure 11. A Sundanese grammar book showing TOLONG used by itself to indicate o and following PEPET to indicate eu.

The image shows a sample of handwritten Sundanese text. Two arrows point to specific characters: the first arrow points to a character that looks like 'ᮊ' (left rerenggan), and the second arrow points to a character that looks like 'ᮒ' (right rerenggan). The text is written in a neat, elegant cursive style.

Figure 12. Example of a rather elegant typeface showing LEFT RERENGGAN and RIGHT RERENGGAN the first line surrounding purwa pada, shown with ᮊᮒ bca (cf. Figure 1b).

The image shows another sample of handwritten Sundanese text. It features decorative flourishes at the beginning and end of the lines. The text is written in a similar elegant cursive style to Figure 12.

Figure 13. Example showing a different glyph style of LEFT RERENGGAN and RIGHT RERENGGAN.

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Figure 15. Text in Sanskrit showing the subjoined forms of ऌ DDA and ऍ DA MAHAPRANA, attached to their homorganic nasals ञ NA MURDA and ण NA as ञ् ञda and ण् णdha respectively.



- Luky Daniar -
2012

Figure 16. Calligraphy by a school-age artist illustrating a renaissance taking place amongst young people in Java. Illustrations made out of letters are unknown in Bali, for instance; it may be the case that influence from the Arabic calligraphic tradition has inspired new Javanese calligraphy. The text on this chilli pepper, drawn by Luky Daniar, reads: देशमाहात्म्योपदेशो नानामाहात्म्योपदेशो *desa mawa cara, nṛgara mawa tata* 'A village needs rules, a nation needs law'.



Figure 17. A street-sign in Surakarta.



Figure 18. Plaque in Javanese script, from the Mayor of Surakarta's office.



Figure 19a. Javanese language teacher in a primary school in Surakarta.



Figure 19b. Javanese language class in a primary school in Surakarta.

Row A9: JAVANESE DRAFT

| | A98 | A99 | A9A | A9B | A9C | A9D |
|---|-----|-----|-----|-----|-----|-----|
| 0 | ꦰ | ꦲꦏ | ꦲꦏ | ꦱ | ꦱꦶ | ꦱ |
| 1 | ꦱ | ꦲꦱ | ꦲꦱ | ꦱꦶ | ꦱꦶꦱ | ꦱꦶꦱ |
| 2 | ꦱꦶ | ꦲꦏ | ꦲꦏ | ꦱꦶ | ꦱꦶꦱ | ꦱꦶꦱ |
| 3 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 4 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 5 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 6 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 7 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 8 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| 9 | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱꦶꦱ |
| A | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | |
| B | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | |
| C | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | |
| D | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | |
| E | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | | ꦱ |
| F | ꦱꦶꦱ | ꦲꦏ | ꦲꦏ | ꦱꦶꦱ | ꦱꦶꦱ | ꦱ |

Row A9: JAVANESE DRAFT

| hex | Name |
|-----|--|
| 80 | JAVANESE SIGN PANYANGGA (ardhacandra) |
| 81 | JAVANESE SIGN CECAK (anusvara) |
| 82 | JAVANESE SIGN LAYAR (repha) |
| 83 | JAVANESE SIGN WIGNYAN (visarga) |
| 84 | JAVANESE LETTER A |
| 85 | JAVANESE LETTER I KAWI |
| 86 | JAVANESE LETTER I |
| 87 | JAVANESE LETTER II |
| 88 | JAVANESE LETTER U |
| 89 | JAVANESE LETTER PA CEREK (vocalic r) |
| 8A | JAVANESE LETTER NGA LELET (vocalic l) |
| 8B | JAVANESE LETTER NGA LELET RASWADI (vocalic ll) |
| 8C | JAVANESE LETTER E |
| 8D | JAVANESE LETTER AI |
| 8E | JAVANESE LETTER O |
| 8F | JAVANESE LETTER KA |
| 90 | JAVANESE LETTER KA SASAK (qa) |
| 91 | JAVANESE LETTER KA MURDA (kha) |
| 92 | JAVANESE LETTER GA |
| 93 | JAVANESE LETTER GA MURDA (gha) |
| 94 | JAVANESE LETTER NGA |
| 95 | JAVANESE LETTER CA |
| 96 | JAVANESE LETTER CA MURDA (cha) |
| 97 | JAVANESE LETTER JA |
| 98 | JAVANESE LETTER NYA MURDA (jnya) |
| 99 | JAVANESE LETTER JA MAHAPRANA (jha) |
| 9A | JAVANESE LETTER NYA |
| 9B | JAVANESE LETTER TTA |
| 9C | JAVANESE LETTER TTA MAHAPRANA (ttha) |
| 9D | JAVANESE LETTER DDA |
| 9E | JAVANESE LETTER DDA MAHAPRANA (ddha) |
| 9F | JAVANESE LETTER NA MURDA (nna) |
| A0 | JAVANESE LETTER TA |
| A1 | JAVANESE LETTER TA MURDA (tha) |
| A2 | JAVANESE LETTER DA |
| A3 | JAVANESE LETTER DA MAHAPRANA (dha) |
| A4 | JAVANESE LETTER NA |
| A5 | JAVANESE LETTER PA |
| A6 | JAVANESE LETTER PA MURDA (pha) |
| A7 | JAVANESE LETTER BA |
| A8 | JAVANESE LETTER BA MURDA (bha) |
| A9 | JAVANESE LETTER MA |
| AA | JAVANESE LETTER YA |
| AB | JAVANESE LETTER RA |
| AC | JAVANESE LETTER RA AGUNG |
| AD | JAVANESE LETTER LA |
| AE | JAVANESE LETTER WA |
| AF | JAVANESE LETTER SA MURDA (sha) |
| B0 | JAVANESE LETTER SA MAHAPRANA (ssa) |
| B1 | JAVANESE LETTER SA |
| B2 | JAVANESE LETTER HA |
| B3 | JAVANESE SIGN CECAK TELU |
| B4 | JAVANESE VOWEL SIGN TARUNG (aa) |
| B5 | JAVANESE VOWEL SIGN TOLONG (o) |
| B6 | JAVANESE VOWEL SIGN WULU (i) |
| B7 | JAVANESE VOWEL SIGN WULU MELIK (ii) |
| B8 | JAVANESE VOWEL SIGN SUKU (u) |
| B9 | JAVANESE VOWEL SIGN SUKU MENDUT (uu) |
| BA | JAVANESE VOWEL SIGN TALING (e) |
| BB | JAVANESE VOWEL SIGN DIRGA MURE (ai) |
| BC | JAVANESE VOWEL SIGN PEPET (ae) |
| BD | JAVANESE VOWEL SIGN KERET (vocalic r) |
| BE | JAVANESE CONSONANT SIGN PENGKAL (medial ya) |
| BF | JAVANESE CONSONANT SIGN CAKRA (medial ra) |
| C0 | JAVANESE PANGKON (virama) |
| C1 | JAVANESE LEFT RERENGGAN |
| C2 | JAVANESE RIGHT RERENGGAN |
| C3 | JAVANESE PADA ANDAP |
| C4 | JAVANESE PADA MADYA |
| C5 | JAVANESE PADA LUHUR |
| C6 | JAVANESE PADA WINDU |
| C7 | JAVANESE PADA PANGKAT |
| C8 | JAVANESE PADA LINGSA |
| C9 | JAVANESE PADA LUNGSU |
| CA | JAVANESE PADA ADEG |
| CB | JAVANESE PADA ADEG-ADEG |
| CC | JAVANESE PADA PISELEH |
| CD | JAVANESE TURNED PADA PISELEH |
| CE | (This position shall not be used) |
| CF | JAVANESE PADA PANGRANGKEP |
| D0 | JAVANESE DIGIT ZERO |
| D1 | JAVANESE DIGIT ONE |
| D2 | JAVANESE DIGIT TWO |
| D3 | JAVANESE DIGIT THREE |
| D4 | JAVANESE DIGIT FOUR |
| D5 | JAVANESE DIGIT FIVE |
| D6 | JAVANESE DIGIT SIX |
| D7 | JAVANESE DIGIT SEVEN |
| D8 | JAVANESE DIGIT EIGHT |

| hex | Name |
|-----|-----------------------------------|
| D9 | JAVANESE DIGIT NINE |
| DA | (This position shall not be used) |
| DB | (This position shall not be used) |
| DC | (This position shall not be used) |
| DD | (This position shall not be used) |
| DE | JAVANESE PADA TIRTA TUMETES |
| DF | JAVANESE PADA ISEN-ISEN |

A. Administrative

1. Title

Proposal for encoding the Javanese script in the BMP of the UCS2.

Requester's name

Indonesia, Ireland, and UC Berkeley Script Encoding Initiative (Universal Scripts Project)

3. Requester type (Member body/Liaison/Individual contribution)

National Body and Liaison contribution.

4. Submission date

2008-03-06

5. Requester's reference (if applicable)

6. Choose one of the following:

6a. This is a complete proposal

Yes.

6b. More information will be provided later

No.

B. Technical – General

1. Choose one of the following:

1a. This proposal is for a new script (set of characters)

Yes.

1b. Proposed name of script

Javanese.

1c. The proposal is for addition of character(s) to an existing block

No.

1d. Name of the existing block

2. Number of characters in proposal

91.

3. Proposed category (A-Contemporary; B.1-Specialized (small collection); B.2-Specialized (large collection); C-Major extinct; D-Attested extinct; E-Minor extinct; F-Archaic Hieroglyphic or Ideographic; G-Obscure or questionable usage symbols)

Category A.

4a. Is a repertoire including character names provided?

Yes.

4b. If YES, are the names in accordance with the “character naming guidelines” in Annex L of P&P document?

Yes.

4c. Are the character shapes attached in a legible form suitable for review?

Yes.

5a. Who will provide the appropriate computerized font (ordered preference: True Type, or PostScript format) for publishing the standard?

Jason Glavy and Michael Everson.

5b. If available now, identify source(s) for the font (include address, e-mail, ftp-site, etc.) and indicate the tools used:

Michael Everson, Fontographer.

6a. Are references (to other character sets, dictionaries, descriptive texts etc.) provided?

Yes.

6b. Are published examples of use (such as samples from newspapers, magazines, or other sources) of proposed characters attached?

Yes.

7. Does the proposal address other aspects of character data processing (if applicable) such as input, presentation, sorting, searching, indexing, transliteration etc. (if yes please enclose information)?

Yes.

8. Submitters are invited to provide any additional information about Properties of the proposed Character(s) or Script that will assist in correct understanding of and correct linguistic processing of the proposed character(s) or script. Examples of such properties are: Casing information, Numeric information, Currency information, Display behaviour information such as line breaks, widths etc., Combining behaviour, Spacing behaviour, Directional behaviour, Default Collation behaviour, relevance in Mark Up contexts, Compatibility equivalence and other Unicode normalization related information. See the Unicode standard at <http://www.unicode.org> for such information on other scripts. Also see Unicode Character Database <http://www.unicode.org/Public/UNIDATA/UnicodeCharacterDatabase.html> and associated Unicode Technical Reports for information needed for consideration by the Unicode Technical Committee for inclusion in the Unicode Standard.

See above.

C. Technical – Justification

1. Has this proposal for addition of character(s) been submitted before? If YES, explain.

Yes, N3292 was a preliminary proposal. Jeroen Hellingman made proposals for Javanese dated 1993-06-10 and 1998-03-10; Michael Everson made a code table available at <http://www.evertype.com/informal.html> on 2005-02-02.

2a. Has contact been made to members of the user community (for example: National Body, user groups of the script or characters, other experts, etc.)?

Yes.

2b. If YES, with whom?

From the Yayasan Ajisaka:

Hadiwaratama (ITB Javanese & Sundanese Script expert), **Ki Demang Sakawaten** (Javanese Script ICT Programmer), **Bagiono Djokosumbogo** (Planning and International Cooperation Bureau Department of National Education), **Sutadi Purnadipura** (PEPADI - Indonesian Association for Puppet Play Master; Chairman), **Donny Harimurti** (NGO Bali Galang; Founder).

From the Komite Basa Jawi:

Djoko Santoso (Javanese Language Committee; Chairman), **Dwijahadipura** (Javanese Language Committee), **Partodipuro** (Javanese Language Committee), **Purwatmodipuro** (Javanese Language Committee; Expert Board), **RM. Agus Darmodjo** (Javanese Language Committee), **Sudiyatmono** (PEPADI - Indonesian Association for Puppet Play Master; Javanese Literature Expert and Writer), **Sunarno** (Javanese Language Committee), **Suryono** (Javanese Language Committee), **Wilapadipuro** (Javanese Language Committee), **Wirasta Reksadipura** (Javanese Language Committee; Senior Advisor)

From the Preparatory Committee:

Sardi (Vocational Education Development Centre for Arts and Craft; Director), **Ki Sondong Mandali** (Yayasan Sekar Jagad).

From the meeting in Surakarta, held at Balai Kota, City Hall of the Mayor of Surakarta City, Central Java Province, 2007-09-05:

Agus Dono (Office of Tourism and Culture), **Alfiady H.** (State University of Yogyakarta; Lecturer), **Anggarini** (Secondary School Teacher), **B. Luriyanto** (Primary School Teacher), **Bambang Suhendro** (Conservatory School Student), **Bambang Sulanjari** (Teacher's College; Lecturer), **Bani Sudardi** (State University of Surakarta; Professor), **Bb. Ikhwanto** (Uninet; Lecturer), **Budhi Muhanto** (PEPADI - Indonesian Association for Puppet Play Master; Vice Chairman), **Drs. Rianto. SH.** (Government Representative of East Java), **FX. Ibnu Budhi** (Office of Tourism and Culture; Linguist), **Giyarni** (Primary School Teacher), **Hartiningih** (Secondary School Teacher - Kediri), **Hastin** (NGO Swagatra; Treasurer), **Imam Sutardjo** (State University of Surakarta; Lecturer), **Irsan HG** (Office of Education and Culture), **Kasmadi** (Conservatory School Teacher), **KRH. Darmodipuro** (Radya Pustaka Royal Museum of Surakarta (RMS); Director), **Langgeng** (Conservatory School Teacher), **Margono** (Junior Secondary School; Public Relations), **Mujiyono** (Secondary School Teacher), **Muzizah** (National Language Center; Philologist), **Rohanah** (Mayor's Office; Head of Administration), **Santadipura** (Javanese Bangun Tuwuh Magazine; Chief Editor), **Seta** (Secondary School Teacher - Kediri), **Slamet Ishadi** (Senior Secondary High School Teacher), **Sri Iriana** (Cultural Office), **Suci Yulianti MM.** (Permadani (a cultural NGO)), **Suharsini PW** (NGO Swagatra; Treasurer), **Sukarman** (State University of Surabaya; Lecturer), **Sulis D.** (Office of Tourism and Culture), **Supanta** (Uninet; Lecturer), **Supriyanto Waluyo** (Mangkunegaran Palace), **Surana** (Faculty of Literature and Culture; Lecturer), **Suroto** (Office of Traffic and Transportation; Section Head), **Susila Adi** (Office of National Education Central Java Provincial Government), **Suwondo** (Office of Social Welfare), **Waliyono** (Office of Youth and Sport; Linguist), **Widada** (Language Centre of Semarang; Chairman), **Winarno Kusumo** (The Palace of Surakarta; Vice Chairman).

From the meeting in Yogyakarta, held at Sonobudaya Museum, Yogyakarta, 2007-09-06:

Affendy Widayat (Yogyakarta State University; Lecturer), **Dhiyan Prastiyono** (Faculty of Culture - Gajahmada University; Lecturer), **Dulkaeni** (Sasmita Magazine), **Eni Lestari R** (Sonobudoyo Museum), **Ery S** (Sonobudoyo Museum), **Haryana HW** (Gajah Mada University; Lecturer), **Kartiman** (Vocational Education Development Centre for Arts and Crafts; Lecturer), **Kirdiono** (Sonobudoyo Museum), **Kusharyanti** (Observer), **Manu J.W.** (Gajah Mada University), **Martono** (Sonobudoyo Museum), **Mudiyono** (Sonobudoyo Museum), **Pardiyono** (Sonobudoyo Museum), **Slamet Riyadi** (Language Centre of Yogyakarta; Lecturer), **Sri Pratiwi** (Sonobudoyo Museum), **Subagyo** (Observer), **Sugeng** (Junior Secondary School Teacher), **Suhardjendra** (NGO Bejana; Teacher), **Sulastri** (Senior Secondary High School Teacher), **Sumadji** (Culture Park), **Sumardi** (Gajah Mada University; Lecturer), **Sumarwantini** (Senior Secondary High School Teacher), **Sunardi S** (Yogyakarta State University; Lecturer), **Tatang** (Sonobudoyo Museum), **Tirto Suwondo** (Language Centre of Yogyakarta; Teacher), **Tugini Triharyati** (Office of National Education), **Warih** (Secondary School Teacher), **Winarso WS.** (Office of Tourism and Cultural Affairs), **Yudha Atmaka** (Observer), **Yuni Istiyani** (Observer).

2c. If YES, available relevant documents

Attendance sheets attached.

3. Information on the user community for the proposed characters (for example: size, demographics, information technology use, or publishing use) is included?

Javanese is used on the island of Java in Indonesia.

4a. The context of use for the proposed characters (type of use; common or rare)

Used to write the Javanese language. Latin is also used.

4b. Reference

5a. Are the proposed characters in current use by the user community?

Yes.

5b. If YES, where?

In Java.

6a. After giving due considerations to the principles in the P&P document must the proposed characters be entirely in the BMP?

Yes.

6b. If YES, is a rationale provided?

Yes.

6c. If YES, reference

Contemporary use and accordance with the Roadmap.

7. Should the proposed characters be kept together in a contiguous range (rather than being scattered)?

Yes.

8a. Can any of the proposed characters be considered a presentation form of an existing character or character sequence?

No.

8b. If YES, is a rationale for its inclusion provided?

8c. If YES, reference

9a. Can any of the proposed characters be encoded using a composed character sequence of either existing characters or other proposed characters?

No.

9b. If YES, is a rationale for its inclusion provided?

9c. If YES, reference

10a. Can any of the proposed character(s) be considered to be similar (in appearance or function) to an existing character?

Yes.

10b. If YES, is a rationale for its inclusion provided?

Yes.

10c. If YES, reference

See discussion of PADA PANGRANGKEP and of Javanese digits above.

11a. Does the proposal include use of combining characters and/or use of composite sequences (see clauses 4.12 and 4.14 in ISO/IEC 10646-1: 2000)?

Yes.

11b. If YES, is a rationale for such use provided?

No.

11c. If YES, reference

11d. Is a list of composite sequences and their corresponding glyph images (graphic symbols) provided?

No.

11e. If YES, reference

12a. Does the proposal contain characters with any special properties such as control function or similar semantics?

No.

12b. If YES, describe in detail (include attachment if necessary)

13a. Does the proposal contain any Ideographic compatibility character(s)?

No.

13b. If YES, is the equivalent corresponding unified ideographic character(s) identified?

DAFTAR HADIR
DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
SURAKARTA, 5 SEPTEMBER 2007

Lembar: _____

| NO. | N A M A | INSTANSI | JABATAN | T. TANGAN |
|-----|---------------------------|--------------------|--------------------------|-----------|
| 01. | Sekarman | Unesa / Jatin | Dosen | 01. |
| 02. | Mujiono | SMP 1 Slahung | ^{Pemanggo} Guru | 02. MJS |
| 03. | MMP. Anggarini | SMPN 10 Ska. | Guru. | 03. |
| 04. | Bani Subardi | FSSR - UNS | Guwubesar | 04. |
| 05. | Donny Hari murti | Bali | Budayan | 05. XMC |
| 06. | Mujizah | Rusat Bhs. | Peneliti | 06. |
| 07. | Wjro Rengas | Unesa | Antem | 07. |
| 08. | KRA. Winandana | Karaton | Wakil Rakyat | 08. |
| 09. | Bambang Sulanjari | IKIP PGRI SUG | Dosen | 09. |
| 10. | Hadiswaratama | Bdg | | 10. |
| 11. | Limang Liman | | | 11. |
| 12. | Widada | Balai Bhs Lampung | Kepala | 12. |
| 13. | K.A. Santo depura | sa Bangsa Tawar | Perred. | 13. |
| 14. | Michael Evesson | Evertype | Alphabetician | 14. |
| 15. | Basiano Djokosumbogo | Biro PKN Depdiknas | stat Senior | 15. |
| 16. | Purwastmadi jawa | Komite BSA Jansi | Demas Peka | 16. |
| 17. | Rohavah | DIKRPP | Ka T U | 17. |
| 18. | BUDHY MOEHANTO | PEPADI | KETUA I | 18. |
| 19. | SUCI YULIANTI | - - - | BEND. | 19. |
| 20. | Suwarda | hina lona | Org | 20. |

Panitia Pelaksana:

DAFTAR HADIR
DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
SURAKARTA, 5 SEPTEMBER 2007

Lembar: ___

| NO. | N A M A | INSTANSI | JABATAN | T. TANGAN |
|-----|------------------|------------------|------------|-----------|
| 01. | Margono | SMP N 12 Ska | Humas | 01. |
| 02. | Sulis D | Diponegoro | | 02. |
| 03. | Agus Doro | Diri? CC | Kebersihan | 03. |
| 04. | Giyarni | SDN JAGALAN | KS | 04. |
| 05. | INTON H G | Dinas Pak | K Y. | 05. |
| 06. | B. Lusiyantri | SD Panyadi Lekar | Guru | 06. |
| 07. | R.B. K/.../... | UNIVERS. | Kodek | 07. |
| 08. | Supanta | " | " | 08. |
| 09. | KRH. Darmodipuro | Musur | | 09. |
| 10. | IMAM SUTADJO | UNS | Doza | 10. |
| 11. | Wilapadipuro | KBI | Beli | 11. |
| 12. | LANEGORIS | SM | | 12. |
| 13. | Suei Yuliani MM | PERMADANI | Bendah | 13. |
| 14. | Rambang Subeno | SMKI | Wahyuloka | 14. |
| 15. | Dr. Reandi, etc | Pemrosop Jutan | Stal | 15. |
| 16. | Fx. Umar Pardi | Dirasat Ppdy | Indisika | 16. |
| 17. | Headly H. | CDK GK | Stalen | 17. |
| 18. | Rd. Agus Darmojo | Koranta Brr | Guru | 18. |
| 19. | IIIOAH | Sowpos | | 19. |
| 20. | Hari D Utom | KIR | | 20. |

Panitia Pelaksana:

III

DAFTAR HADIR
DALAM RANGKA KUNJUNGAN TIM REGISTRASI
UNICODING AKSARA JAWA
SURAKARTA, 7 SEPTEMBER 2007

Lembar: _____

| NO. | N A M A | INSTANSI | JABATAN | T. TANGAN |
|-----|------------------|-----------------|------------|-----------|
| 01. | Avriha | Sekopas FM | | 01. |
| 02. | Supriyanto WAEVY | Puro M. N | Substansi | 02. |
| 03. | Hartiningih | SMP NAKEDIRI | GURU | 03. |
| 04. | Rim | Solo | | 04. |
| 05. | Luhur P | Solo OS | Reporter | 05. |
| 06. | SRI IRIANA | BIR | Sw. radio | 06. |
| 07. | Drs Slamet | SMA WJ | Pengajar | 07. |
| 08. | Suryono Hp | Komite B J | Humas | 08. |
| 09. | Triyohadi puca | Kom. Bana pu | | 09. |
| 10. | Jocugro Srd | Komite B yonit | Dilek | 10. |
| 11. | NANO | SINDO | Rp | 11. |
| 12. | SUROTO, P | DLLAJ | Kasi | 12. |
| 13. | katmodi | smkn 2 solo | Guru | 13. |
| 14. | Pantodijuro | KBJ. Ska. | Sekretaris | 14. |
| 15. | SURANA | FBS-Unesa | Dosen | 15. |
| 16. | Wali guru | Dikpora | Seas Blas | 16. |
| 17. | Suharsini Pu | Ewagohu | Bunt. | 17. |
| 18. | HASTIN SSTSW | Swagatra | sekr. II | 18. |
| 19. | Jenlot. S | PTRN | Reporter | 19. |
| 20. | | | | 20. |

Panitia Pelaksana:

SKPD : DINAS KEBUDAYAAN PROVINSI
DAERAH ISTIMEWA YOGYAKARTA

DAFTAR HADIR SIDANG

Hari, Tanggal :

J a m :

Tempat :

Acara :

| No. | Nama | Instansi | Gol | Tanda Tangan |
|-----|------------------|------------------------|------|--------------|
| 1 | Sugeng | SMI NI Depsi | IV/1 | 1. |
| 2 | Dhijan Prastiyom | FIB ngm | | 2 |
| 3 | SUMADI | TAMAN BUDAYA | 3 | 3 |
| 4 | HADIWARATAMA | ITB | | 4 |
| 5 | Donny Harimurti | Bali Galang | 5 | 5 |
| 6 | Susila Adi | Dinas Pda K Par. Antay | | 6 |
| 7 | Ex Ubu And P. | Ditbud Prop. DIY | 7 | 7 |
| 8 | Sipuluni | M Kebudayaan | | 8 |
| 9 | Takary 2 | M. Ilmu Budaya | 9 | 9 |
| 10 | Mwoy Anu | Sembuday | | 10 |
| 11 | KRISTONO | -11- | 11 | 11 |
| 12 | Winarro W4. | Ditbud Prop DIY | | 12 |
| 13 | Afendy wid myal | Ueny | 13 | 13 |
| 14 | Burhan Cusbar | Ueny | | 14 |
| 15 | lusbargant | | 15 | 15 |
| 16 | muni khiani | | | 16 |
| 17 | yuda Atmaka | | 17 | 17 |
| 18 | | | | 18 |
| 19 | | | | 19 |
| 20 | | | | 20 |
| 21 | | | | 21 |

Yogyakarta,

Mengetahui dan Menyetujui :
Pengguna Anggaran/Kuasa Pengguna Anggaran

Bendahara Pengeluaran

SKPD : DINAS KEBUDAYAAN PROVINSI
DAERAH ISTIMEWA YOGYAKARTA

DAFTAR HADIR SIDANG

Hari, Tanggal :

J a m :

Tempat :

Acara :

| No. | Nama | Instansi | Gol | Tanda Tangan |
|-----|--------------------------|-----------------------------|-------|--------------|
| 1 | Sugeng | SNIP N 1 Depok | III/a | 1. |
| 2 | Agus Prasetyo | SNIP N 1 Depok | III/e | 2. |
| 3 | Wahne Riyanto | Balar Kentosan | III/e | 3. |
| 4 | Tirto Suwondo | Balar Bohor | III/b | 4. |
| 5 | Haryana Hm. | UGM | IV/e | 5. |
| 6 | Sumard | BPSMI | III/d | 6. |
| 7 | Sumarwanti | SMA N 1 Yk. | III/d | 7. |
| 8 | Maria Jw. | P. I. B. UGM | | 8. |
| 9 | Sulka Eni | Majelis Sekmita. | 9 | 9. |
| 10 | Wendy | SMP Jepang | | 10. |
| 11 | Megumi Triharyo | Dinas Kebudayaan Prop. | III/e | 11. |
| 12 | Widiyanta | TURI | | 12. |
| 13 | Gerwadhono | TURI | | 13. |
| 14 | Paralyono | Sone Gualaya | | 14. |
| 15 | Ery S. | | | 15. |
| 16 | Michael Everson | IRLANDIA | | 16. |
| 17 | KARTIMAN | PPPP TK -SB Jga | 17 | 17. |
| 18 | Subaini | SMA W I Y K | | 18. |
| 19 | Subagyo | | | 19. |
| 20 | MARONO | MUSEUM Neg. Sorebudojo | | 20. |
| 21 | Eni Lertani R | | | 21. |

Yogyakarta,

Mengetahui dan Menyetujui :
Pengguna Anggaran/Kuasa Pengguna Anggaran

Bendahara Pengeluaran